

Labanarium

Launch Event Programme
6 January 2017



LABANarium
Resource & Network Centre
for the Movement Community

GSA
est. 1935
UNIVERSITY OF SURREY

EVENT SCHEDULE

8.45 am – 9 am	Registration	Ivy Theatre Foyer
9 am – 9.15 am	Welcome/Labanarium website presentation	Ivy Theatre
9.15 am – 10.15 am	Keynote 1 Dr Royona Mitra	Ivy Theatre
10.15 am – 10.30 am	Coffee	Ivy Theatre Foyer
10.30 am – 12 noon	Parallel sessions 1	
(A) FOUNDERS	(B) FRANKISS	(C) IVY THEATRE
Tracy Collier	Dr Tom Cornford	Alison Henderson
Will Wollen	Dr Dick McCaw	Nancy Kettle
Rebecca Weber & Dr Sarah Reed	Andrew Davidson	Melanie Clarke
12 noon – 12.45 pm	Buffet lunch and performance by Royal Kung Foolery	Ivy Theatre
12.45 pm – 2.45 pm	Parallel sessions 2	
(A) IVY THEATRE	(B) FOUNDERS	(C) FRANKISS
Professor Paul Allain & Stacie Lee Bennett	Niamh Dowling	Trinity Laban Group
Dr Teresa Izzard	Dr Campbell Edinborough	Alison Curtis-Jones
Professor Mark Evans	Kristina Fluty	Hilary Elliott
2.45 pm – 3 pm	Tea	Ivy Theatre Foyer and GSA Atrium
3 pm – 4 pm	Keynote 2 Vanessa Ewan	Ivy Theatre
4 pm – 5.30 pm	Parallel sessions 3	
(A) IVY THEATRE	(B) FOUNDERS	
Ayse Tashkiran	Natalia Fedorova	
John Wright	Dr Kiki Selioni	
5.30 pm – 5.45 pm	Break	
5.45 pm – 6.30 pm	<i>Campfire</i> by Yaron Shyldkrot	Studio 2, Ivy Arts Centre
6.30 pm – 7pm	Drinks reception	Ivy Theatre Foyer

LABANARIUM

www.labanarium.com

The *Labanarium* is an online international resource and network centre for the Movement community.

In the spirit of movement and dance theorist Rudolf Laban, the *Labanarium* seeks to foster an **exchange between members** of the movement community and is open to the breadth and diversity of practices which explore all human movement.

Members of the *Labanarium* are able to share their practice and promote the work they are doing in advancing movement research across geographic and institutional borders.

Anyone can become a Member of the *Labanarium*, the only requirement for membership is an interest in human movement – it is free to join.

Benefits of membership

- It's completely free
- Participate in forum discussions and what matters to you/your field
- Connect Worldwide with others within the community
- Have access to resource pages including podcasts, articles, videos, papers
- Create your own Group and invite others to join. Exchange. Learn. Discuss.
- Have your research featured and credited within the community / your events / Events of Institution
- Increase your visibility in the field

- Broaden audience reach for your practice and research
- Engage in Laban movement theory and practice with expert, established practitioner members
- Receive newsletters, articles, event invitations and much more!

Aims

The *Labanarium* realises that many members of the movement community are doing great work but often in isolation and so this website in tandem with an annual event, seeks to nurture connections and facilitate exchange between its members.

Aims of the *Labanarium*:

- To serve as a network and resource centre for the movement community, facilitating connections between members and Groups
- Promote the practice and research activities of its members through events, website and mailing list
- Engage with Laban theory/practice as a way to analyse, explore and further the research of human movement both psychological and physical

Groups

Any member is free to create a Group on the *Labanarium* network. A Group can be one person or many, it can be thematic or geographic and may be shared with the community or be kept private. By having a Group, members are able to share

their activities more broadly among the community, invite others to join them and participate in forum dialogues across the network.

Featured Contributors

Dedicated pages to featured contributors to the *Labanarium* Resource and Network centre. Expert practitioners, researchers and teachers share their knowledge and experience through podcasts, sharing of book and journal excerpts, images and links.

Juliet Chambers-Coe

Creator of the *Labanarium*©

Juliet Chambers-Coe (BA [hons]; MA; FHEA; GL-CMA) is a GL-Certified Movement Analyst, Laban. Juliet trained as an actress (GSA) and for over a decade worked in theatre, T.V, film and radio (BBC; State Films; Wall to Wall, Channel 4; Touring Consortium; Aspect Films; Trilogy Theatre New York, U.S). Since gaining a Masters Degree in Somatic Studies and Labananalysis from the University of Surrey in 2005, she has applied Laban Movement Analysis to theatre and actor training both as a Movement Director (Young Vic 'Doorway' project; Theatre 503 @Latchmere; Half Moon Theatre; Brighton Fringe; Gulbenkian Theatre) and as a teacher (Rose Bruford College; Goldsmiths University London; E15 Acting School; Drama Studio London; Guildford School of Acting at the University of Surrey; as guest teacher/

practitioner -Jiangnan University, China; University of Illinois, Chicago U.S; Reckless Ensemble Theatre, Chicago U.S).

Juliet offers a supportive method of training performers and drama professionals in movement and is committed to understanding the ways in which artists and audiences experience art through physical expression. She continues to be inspired by the possibilities of the moving human body, engaging in projects which explore the role of the body and human movement as a psychophysical phenomenon, in theatre and beyond. The *Labanarium* was conceived by Juliet as a way for practitioners, researchers, scholars, students, artists and **anybody** interested in human movement, to connect and to share their activities and experiences in discovering the moving human.

Juliet lives in Southend-on-Sea with her husband and their three young children.

Steven Lavine

Website developer of the *Labanarium*©

Steve has been building websites since the late 90's. His career has seen him move from the South coast of Kent, to Los Angeles, Central Europe, and London. He has worked on numerous digital projects from full websites, banner campaigns and Social Networks. Since June 2016 Steve has been running his own Digital Marketing Agency

specialising in helping SMEs across the South East to increase their digital presence and customer engagement. Previous clients include: Chelsea FC (Facebook Campaigns), The National Theatre (www.ntlive.com), Onken (www.onken.co.uk), Fyffes (www.fyffes.com), and Macmillan Cancer Support (Advertising Banners).

Gregory Chambers, The Coast Collective

Branding/Strategy/Delivery of the
Labanarium©

With over 10 years' experience within the digital and online arenas, Greg has worked with numerous blue-chip brands for some of the world's largest agencies across an array of different digital disciplines and campaigns. Equally at home with leading a social growth campaign to a complete re-brand of a company's digital estate Greg has consistently delivered results exceeding expectations for his clients.

Starting out at a digital screen media giant, Greg's career has seen him lead

strategic delivery across transport media, social content and digital relationship management followed by leading a worldwide digital account for one of the world's most premium brands. With senior level experience across sectors as varied as: Fashion, Sport, Entertainment, Hospitality, Automotive and Retail, Greg is now bringing this diverse skill-set and unique industry leading experience to The Coast Collective to deliver premium strategic solutions at industry beating rates.

In a past life whilst at University, Greg was an up-close magician, wowing and surprising audiences at Corporate parties and functions and events such as The Mayors Ball and South East Business awards.

Euan Henderson

Lead technician for the *Labanarium*©

Euan Henderson – As the Technology & Innovations Manager for GSA, I am responsible for co-ordinating Audio Visual provision across the School, as well as

driving interest in new and emergent technologies. With a background in Television Production, I was responsible for Media Production at the University of Aberdeen prior to moving to Surrey and have also worked commercially as a video producer/director/editor.

The germination of an idea for the *Labanarium* originally came about after I attended a movement symposium at the University of Surrey, to produce some video & still photography content. I mentioned to Juliet that it might be a good idea to produce some podcast-type recordings of the speakers as I found the subject matter both interesting and diverse (even though I have absolutely no background in movement or dance!). I felt that a wider audience therefore might also be interested in the subject matter as it encapsulated psychology, business, performance,

With enormous thanks to **Dr Patrick Duggan, Pippa Cleary** and the *Institute of Performance* at GSA in the University of Surrey, for their positivity and generous support of this project.

education etc. Juliet agreed and it grew from there.

From a technical point-of-view, recording the podcasts has been relatively straightforward (although technology always throws us some curve-balls!). Some were recorded on-site in our recording studios and some had to be recorded via Skype. Because the contributors are all experts in their fields the editing has been left to a minimum, as we wanted the podcasts to be more conversational in tone, and I think this comes across nicely.

All-in-all, it has been a pleasure to work on this aspect of the project, and I now feel educated about Rudolf Laban! Maybe we will produce a TV documentary next, if Juliet ever forgives me for the amount of work the *Labanarium* has created for her...



Greenclowns by Summit Dance Theatre,
photographer Kyle Stevenson

KEYNOTE 1: IVY THEATRE

Dr Royona Mitra

Dr Royona Mitra is a Senior Lecturer in Theatre at Brunel University London where she teaches physical theatre, intercultural performance and critical theory. She is the author of *Akram Khan: Dancing New Interculturalism* (Palgrave; 2015), which was awarded the runner-up prize in the New Careers Research category by TaPRA in 2016. Her research addresses intersectionalities between bodies, cultures and identity-politics and she contributes to the fields of intercultural performance, diaspora and dance, contemporary South Asian dance and physical theatre/dance theatre. She has published in *Performance Research Journal*, *Dance Research Journal*, *Feminist Review*, *Women and Performance: A Journal of Feminist Theory* and has contributed to edited book projects on performance, culture and identity-politics.

Key Note Title: Making Space: Brownness, Embodied Research and Movement Pedagogy

Abstract

This presentation is a call for decolonising the dance curriculum at British universities by 'making space' for the study of practices, philosophies and critical concepts beyond the predominantly pervasive Euro-American canon. With particular reference to my own lived reality as a brown academic in the UK, I wish to demonstrate what my commitment to decolonising the curriculum as a dance-theatre pedagogue, looks like. Following on, I wish to argue that if embodied research fuels our creative arts disciplines, then who we are and where we come from, ie our intersectional positionalities, need to be acknowledged at the heart of this embodied scholarship. Without this emphasis on intersectionality in dance research, I would argue that our field is at risk of denying space for the multivocality of embodied experiences.

KEYNOTE 2: IVY THEATRE

Vanessa Ewan

After graduating from the Laban Centre, Vanessa pursued a career as a specialist in Actor Movement working at major drama schools, including E15 (Head of Movement), Guildhall, Webber Douglas and RADA. She is now a Senior Lecturer at the Royal Central School of Speech and Drama where she has created the movement curriculum for the 3-year BA Acting Course; and co-authored the first ever MA in movement for actors. She currently co leads the MA/MFA Movement: Directing and Teaching and leads the Pedagogy Unit. She has worked on over 90 public productions at Central. She also works nationally and internationally as a lecturer (most recently at UNAM, Mexico), and as a specialist movement coach for theatre and film. She is the co-author of *'Actor Movement: Expression of the Physical Being'* (Bloomsbury 2015), and is currently working on *'Laban's Efforts in Action'* (to be published Bloomsbury 2017).

Abstract

This keynote will address how specific emphasis can be brought to aspects of Laban's work in order to inform actor-movement training at a higher education level in a conservatoire setting. This will include practical demonstration of the process I undertake with actors when working with Laban's theories, with a particular focus on Laban's Efforts of Action Drive. This process is a useful example of actor-movement training methodology as it holds within it a range of ways in which the actor can develop: the Efforts provide immediate inspiration to move and, over time an in-depth exploration offers the actor many different ways of being. Ultimately, ownership can be gained over a process for complete transformation of physical expression. This demonstrates how actor movement work can allow for a student-centred approach which not only develops skills as an actor but allows for exploration and a greater understanding of 'human condition'. How the process is taught, is as important as what is being imparted: the experience of the actors should always be at the heart of the work of the conservatoire, and this demonstration will show some of the ways that can be made possible.

PARALLEL SESSION 1 (A) FOUNDERS STUDIO

Tracy Collier

Tracy Collier began her acting career in 1979 when she toured Italy with various musicals, plays and television. On returning to this country she appeared in repertory theatres around the country and at Drury Lane, the Adelphi Theatre and the Royal National Theatre as part of both the Olivier and the Littleton companies. She has also been a director, choreographer and movement director. She has also written the book for three short musicals, *Hart to Hart*, *The Other side of the Rainbow* and *The Mitfords*. Her own work *Silence a Language* was performed in 2007 at the Electric Theatre in Guildford. At present Tracy is Senior Lecturer, Head of Movement at E15 drama school, a post she took up in 2007, prior to that she was Senior Tutor Musical Theatre, Dance and Movement at GSA, a position she held for 10 years. Tracy first became involved in Laban's work in 2003 when she undertook an MA at the Laban Centre Creekside, where she was privileged to be mentored by Dr Valerie Preston-Dunlop. Later she joined Jean Newlove for workshops. Tracy has delivered papers for the Centenary Laban celebrations and also the Laban Guild.

Abstract

Movement sensation is an extremely useful tool when working with actors. But on reading Jean Newlove's notes on the subject, I always felt that the work was unfinished by Laban. Whether or not he intended to finish it himself or had handed

its development over is not proven but in my mind probable as he was so meticulous in other elements of his analysis. The use of purely passive movement in the descriptors left so many possibilities unexplored when you consider the detail he goes into with the language around the quality of the efforts. I have therefore set about exploring further the colour of movement sensation terminology to provide more clarity in the use of the inner life of the efforts.

Will Wollen

Will Wollen is Lecturer in Drama and Theatre Studies at University of Kent.

Will has worked on all scales of theatre, from West End to small-scale rural touring and work with Cherub Company London. His work as a physical actor has seen him undertake creature work on film (*Vogons* in *Hitchhiker's Guide to the Galaxy* (2005) and the silverback Mangani ape Kerchak in *The Legend of Tarzan* (Warner Bros. 2016).

Previously: Assistant Director Outreach and Touring, Watermill Theatre (2004-07); Artistic Director, Theatre Royal Margate (2007-12); Specialist Movement Tutor, GSA Conservatoire 2003-2007.

He leads practical workshops and masterclasses at theatres and leading drama schools in the UK. Will gained his BA in French & Philosophy at the University of Leeds before training as an actor at Arts Ed London under Adrian James, Stephen Hutton, Andrew Visnevski and Cathérine Clouzot.

Abstract

Hard rigour, soft assessment, putting the student first: What can Universities learn from Conservatoires?

This project/paper/provocation examines the different approaches of universities and conservatoires in teaching and training, and suggests that regularly giving students marks hampers rather than improves their learning. A growing sense of the learner-as-consumer is coinciding with year-on-year grade inflation, and students' need to succeed is eclipsing their right to fail as part of their learning process.

Rebecca Weber

Rebecca Weber (RSME, MFA, MA) is a PhD Candidate at C-DaRE (Coventry University), working on the Leverhulme-Trust funded project "In the Dancer's Mind." Weber has lectured on graduate and undergraduate programs at various universities internationally since 2009 and currently lectures at the University of East London. Weber serves as Editorial Board Member and Communications Director for thINKingDANCE.net; Associate Editor for the journal *Dance, Movement, and Spiritualities*; co-director of Project Trans(m)it; and Director of Somanaut Dance. www.somanautdance.com

Dr Sara Reed

Dr Sara Reed is Principal Lecturer in Dance at Coventry University. She is on the Editorial Board for the journal of *Dance, Movement, & Spiritualities* and a researcher for the Leverhulme-Trust funded project "In the Dancer's Mind." Sara's recent publications include chapters in *Attending to Movement: Somatic Perspectives on*

Living in this World (2015); *Mindful Movement: The Evolution of Somatic Arts and Conscious Action* (2016); and *Emerging Practices in Dance: A Somatic Orientation* (2016). Sara is a Feldenkrais Awareness Through Movement and Functional Integration practitioner.

Abstract

Pedagogical Perspectives on Developing Creativity in Dance Students

How do dance teachers think about developing creativity in their teaching choices? This paper will look at the choices that teachers make when preparing for the teaching of choreographic and improvisational sessions with their dance students, and connect them to existing research and theories of creativity from cognitive psychology. The data presented is based on the pedagogical practice and reflections of three experienced teachers, including the authors of this paper, which was collected through semi-structured, open-ended interviews. Responses were analysed using qualitative methods to discover emergent shared pedagogical perspectives, including themes around: metaphorical thinking, multidirectional thinking, a sensitised relationship to embodiment and kinaesthetic awareness, and applied practice. Illustrative examples of practices will be given, and some arts-based definitions of creativity—and how these relate to those used within cognitive psychology—will be explored. A special focus will be on how Somatic Movement Dance Education may impact the development of creative potential within dance education.

PARALLEL SESSION 1 (B) FRANKISS STUDIO

Dr Tom Cornford

Dr Tom Cornford is a Lecturer in Theatre and Performance at The Royal Central School of Speech and Drama and a director and dramaturg. He is currently working on his first monograph: *Theatre Studios: Practices, Philosophies and Politics of Ensemble Theatre Making*. He has recently completed work on the development of a prototype digital application to support creative rehearsal practices and is currently also working on projects exploring applications of Michael Chekhov's artistic technique beyond actor training, Tyrone Guthrie's role in the evolution of the role of the Artistic Director, and current dramaturgical responses to globalisation and financial and ecological crisis. He is also Lead Researcher on a Best Practice Research Project exploring the employment of people with caring responsibilities in the theatre for the campaign group Parents in Performing Arts in partnership with 15 leading UK theatres and funded by Arts Council England and Creative Scotland.

Abstract

Speaking to his students in the Chekhov Theatre Studio at Dartington Hall in 1936, Michael Chekhov defined what was, for him, an essential distinction between the movement training undertaken by dancers in the nearby Jooss-Leeder School of Dance and his own approach:

Dancers ... are able to study movements, which they can repeat, each time very skilfully and elaborately. We, as actors ... have our own kind of movement training.

We must bind together our feeling with our body. We must train ourselves to ask our body, by taking new positions, which feeling is arising in us.

This focus on the 'feeling ... arising' from movement was the basis of Chekhov's development of the notion of an 'invisible body', through which the actor may explore and experience the form of their character as it develops through a performance, and well as the fundamental dynamic of a narrative.

Chekhov also argued that movement should shape not the actors' conception of the form of a performance but the language with which theatre makers create their performances. He saw his technique as the physical vocabulary for a 'new kind of conversation, which must be developed between actors, playwrights, costume designers, directors ... to find the line and gesture of the character'. This presentation will draw upon anthropologist Tim Ingold's recent work on 'the life of lines' to theorise Chekhov's interchangeable use of line and gesture here, and thus the centrality of movement to his conception of the creative process. In so doing, it will explore ways of using Chekhov's technique to place movement at the centre of the teaching and exploration of principles of composition, scenography and dramaturgy.

Dr Dick McCaw

Dr Dick McCaw was co-founder of the Actors Touring Company in 1978, and of the Medieval Players in 1981. With these two companies he organised performances

throughout Britain, Europe and Australia. Between 1993 and 2001 he was Director of the International Workshop Festival. Since 2002 he has been a Senior Lecturer at the Department of Theatre, Drama and Dance at Royal Holloway, University of London. He has edited and introduced two books: *With an Eye for Movement* (on Warren Lamb) for Brechin Books (2006) and *The Laban Sourcebook* for Routledge (2011). His *Bakhtin and Theatre* was published by Routledge in 2016, and his *The Actor's Body – A Guide* will be published in 2017 by Bloomsbury Methuen. He qualified as a Feldenkrais practitioner in 2007, and became an Instructor of Wu Family Tai Chi Chuan in 2016.

Abstract

This paper will explore how Warren Lamb's development of Laban's thinking has been taken up by other fields of endeavour, particularly the work of child psychologist Daniel Stern and his notion of forms of vitality.

Andrew Davidson

Andrew Davidson is an Australian theatre director and dance musician based in London. His work ranges from plays to

opera, cabaret to ballet. He studied directing at the National Institute of Dramatic Art (Sydney) and holds the Dalcroze Licence from Longy School of Music (Boston). Andrew is the Program Leader of the MA in Musical Theatre at Guildford School of Acting (GSA) at the University of Surrey. He is embarking on doctoral studies through Monash University (Melbourne).

Abstract

The tacit knowledge of the actor / singing actor / actor musician are complex phenomena. Any attempt to pass them on to a student actor requires participation in embodied experiences. Dalcroze is a body-based approach to training and pedagogy developed by Emile Jaques-Dalcroze in the early-twentieth century. Originally intended for musicians, its influence on theatre and movement began with Laban and Stanislavski, and continues through generations of practitioners since. The core of Dalcroze focuses on experiencing, expressing, and understanding music in and through movement, aural training, and improvisation. This paper charts its lineage and influence on actor training.



PARALLEL SESSION 1 (C) IVY THEATRE

Alison Henderson

Alison Henderson is a GL-CMA and MPACC working in Chicago, Illinois. She is founder of Reckless Ensemble Theatre (www.recklessensembletheatre.org) and CEO of Moving Image Consulting LLC (www.movingimageconsulting.com). Ms. Henderson gives workshops on Laban Movement Analysis and Movement Pattern Analysis for the Actor and Director. She is a freelance director and movement director in Chicago and is a board member of Motus Humanus—the Laban organization in the US promoting further application of Laban's work.

Abstract

For the disconnected actor who is caught up in the psychology of their character and may not see the need for physical work or application to “realistic theater,” the Movement Pattern Analysis Framework is a practical bridge between the psychological life of the character and the physical life. MPA uses movement to discover the decision-making process of an individual. This workshop will show how it is reasonable to propose a reverse process for theater physicality where the decision-making process of a character is used to determine movement life. Participants will take a provided piece of text through the MPA Framework to discover where movement life may begin for an actor and how directors can use this system for creating rehearsal plans and staging possibilities.

Nancy Kettle

Nancy Kettle trained at the Royal Central

School of Speech and Drama and since graduating in December 2015, has been working professionally as a Movement Director, Teacher and Choreographer. She has experience working with a vast range of performers including: Opera Singers, Actors, Comedians and Dancers.

Abstract

In this presentation Nancy will be discussing her practice - that she terms *My Life in Movement* – whereby, she asks the performer to investigate the moments of movement in their life. These investigations are then translated theatrically in order for the performer to understand deeply who they are and how they live in the world. She will also be addressing the value of the movement artist within the theatrical setting.

Melanie Clarke

Melanie Clarke graduated from Trinity Laban with a BA Honours Dance Theatre in 1993 and a MA in Dance Studies in 1998. Melanie is now on the Trinity Laban faculty with the post of Programme Leader for the Graduate Diploma in Dance Studies, Postgraduate Diploma in Community Dance and Independent Study Programmes. She is a fellow of the Higher Education Academy, a specialist in Labanotation and an independent choreographer. She teaches Release-based technique, Choreological Studies, Improvisation and choreography as well as creating new choreographic work on students and tutoring student led projects. Melanie has also taught independently for dance companies such as; The Cholmondeleys and Featherstonehaughs, and Tanzcompagnie Giessen as well as on International Summer

Schools. She has danced with a variety of companies including Tanzcompagnie Giessen (Germany), Dance Republic (Sheffield); Twisted Collision (Manchester); Henrietta Hale and Co, Ben Ash & Rachel Lopez and Siobhan Davies Dance Company (London). As an academic and teacher her aim is to enable understanding through demystification of bodily and artistic processes. This is engendered by her knowledge of anatomy and physiology as well as Rudolf Laban's praxis and supported by her creative practice. Her research encompasses choreographic practice and movement analysis. Among others, she has scored Yvonne Rainer's Trio A (with Jouke Kloff) which she has also reconstructed for educational purposes and also for the MOVE: Choreographing

You exhibition at the Hayward Gallery in 2010. Her choreographic work includes independent solo and group works and commissions: Presenting 12 original works in Britain and internationally between 1999-2014. As a choreographer she explores the relationship between abandonment and formal structures in movement as well as investigating the communicative and expressive use of energy.

Abstract

A performance presentation which utilises Laban's theories about combinations of motion factors as a paradigm for structured improvisation. The dancer explores shifting physical and emotional landscapes through the embodiment of effort combinations. The performance will be followed by an analysis of the work presented.



LUNCHTIME PERFORMANCE - IVY THEATRE by ROYAL KUNG FOOLERY

Kasia Zaremba-Byrne

After 10 years of heading Physical Theatre department at St Mary's University, Kasia Zaremba-Byrne shares her knowledge and discoveries that came out from teaching as well as from her research as a movement director for Complicite and NIE as well as directing physical theatre shows with her own company. Kasia's background comes from working with Phillippe Gaulier, Monika Pagneaux, Complicite, Marcello Magni, Jos Houben, J. Wright to name a few.

Abstract

Formed in 2014, multi- award winning

physical theatre company *Royal Kung Foolery* are a quintessentially British trio, trained in the discipline of clowning, storytelling, 'slap-stick' and 'theatre-de-absurd', creating fantastical, comic theatre. Inspired by works of Nikolai Gogol, 'Cocooned in Kazan' explores complexities of indecisive man, infamous for jilting young brides. *Royal Kung Foolery* explores how complicity and spontaneity create the main platform for the show to flow and work with the audience. Especially the question and use of 'flow' (as described by M. Csikszentmihalyi) and 'play'(as defined by S. Brown)

PARALLEL SESSION 2 (A) IVY THEATRE

Paul Allain

Paul Allain is Professor of Theatre and Performance and Dean of the Graduate School at the University of Kent, Canterbury, UK.

After collaborating with Gardzienice Theatre Association, Poland, on which he wrote his PhD, Paul worked extensively in the UK as Movement Director. He has published several books, DVDs and articles on Polish and Japanese theatre and actor training as both author and editor. From 2006-9 he led the AHRC-funded British Grotowski Project, which culminated in an international conference and a series of publications. He has also collaborated with the Moscow Art Theatre School. In 2009 he received an award for services to Polish culture. Paul is currently Research Mentor for the

Conservatoire for Dance and Drama which comprises 8 institutions specializing in circus, dance and theatre.

Stacie Lee Bennett

Stacie Lee Bennett is a Leverhulme-funded Research Associate on 'Physical Actor Training – an online A-Z', University of Kent, Canterbury, UK

Stacie is a dance artist and filmmaker whose work and interests interweave documentary-style films and visual art. Graduating from the University of Chester with a 1st Class Honours degree in Dance in 2011, Stacie then gained an MFA in Choreography from the University of Roehampton in 2013.

Stacie's work aims to question liveness,

presence and embodiment in dance and performance through the use of digital tools, specifically film. One of her latest collaborative projects – a year-long research project and dance film titled *Who is the Land* – investigated the cultivation of choreography in coastal landscapes and was installed at the National Maritime Museum, Greenwich in 2016. Stacie has worked with a diverse range of international practitioners and organisations; this includes dance artists Igor & Moreno, Simon Ellis, Jia-yu Corti, Emilyn Claid (Falling Project), NMM, Trinity Laban Conservatoire, Roehampton University and Canterbury Cathedral. www.stacieleebennett.com

Abstract

If we want to research and analyse physical acting, how do we document the process of training using movement, space, rhythm and voice? 'Physical Actor Training – an online A-Z' is a two-year Leverhulme-funded project. The research team (Paul Allain, Stacie Lee Bennett, Frank Camilleri, Peter Hulton) will develop for Methuen Drama Bloomsbury an A-Z of terms comprising a series of over 50 films as a means to best capture the experience of foundational training, including both trainer and trainees' perspectives. The resource aims to show the complexity of the training process from a richer perspective than just another 'How to Act' guide using a range of digital tools. www.thedigitalperformer.co.uk

Dr Teresa Izzard

Dr Teresa Izzard is a theatre director and Laban/Bartenieff movement educator who has been living and working in Perth

since 1997. Her co-adaptation (with Silvia Lehmann) of Charlotte Perkins Gilman's *The Yellow Wallpaper* was produced at The Blue Room Theatre and was nominated for an Equity Guild Award in the 'Best New Play' category in 2013. She currently blends her directorial practice with her role as a Theatre Arts lecturer at Curtin University where she has directed the West Australian premieres of Bryony Lavery's *Illyria* and Caryl Churchill's *Love and Information* for The Hayman Theatre Company. Teresa recently trained with Anne Bogart's SITI Company. She is a proud member of the inaugural Australian Directors Lab and is currently training as a dramaturg with Playwriting Australia and The Blue Room Theatre.

Abstract

Fracturing *Frankenstein* – Combining Laban Movement Studies and Viewpoints in the development of movement material for a contemporary re-imagining of Mary Shelley's classic.

This paper emanates from Teresa's experience working on an immersive work called *Frankenstein: Some Assembly Required*. Based on Mary Shelley's classic this work fractures the novel and uses a contemporary theatre form to communicate the dramaturgical heart of the original whilst engaging with the themes through immersive theatre. In this paper Teresa will discuss three key challenges of working on this production as the movement director and give an overview of how she contextualised this experience as a practice-led research project.

Mark Evans

Mark Evans is Professor of Theatre Training

and Education and Associate Dean (Student Experience, Quality & Accreditation) in the Faculty of Arts and Humanities at Coventry University. He trained in Paris with Jacques Lecoq, Philippe Gaulier and Monika Pagneux. His research focuses on the work of Jacques Copeau, Jacques Lecoq and movement training for the modern actor. His publications include *Jacques Copeau* (2006, Routledge Performance Practitioners series), *Movement Training for the Modern Actor* (2009, Routledge) and editing *The Actor Training Reader* (2015, Routledge). He has also written chapters and articles on the French tradition of ensemble theatre, sports and Lecoq's actor training, the politics of movement training and teaching somatic movement practice. He recently co-edited *The Routledge Companion to Jacques Lecoq* (2016, Routledge) and is an Associate Editor of the *Theatre, Dance and Performance Training* journal, for which he guest-edited the special issue on sports in 2012.

Abstract

My paper is driven by a concern with the relationship between the somatic training of the actor's body and the cultural history of actor training. It is in part inspired

by Arthur Frank's book 'The Wounded Storyteller' (1995), which discusses how stories told of and through the body renegotiate our understanding of the ill body. I will use Frank's framework in order to consider how stories connect our various experiences of training and of making physical performance material. In doing so, I will reflect on the purposes, cultural histories and values of training as well as and in relation to their effects on our bodies. I contend that in some important senses the stories that we tell about training locate that training in our bodies in very important and meaningful ways, both physically/somatically and culturally/conceptually. I want to suggest that individual somatic experiences, however intense, should not be seen as deep experiences except in so far as they become part of stories about and from the body. It is the participation of such experiences in the stories we tell of our embodiment that connects that experience socially, culturally, politically, and of course theatrically, such that the experiences 'make sense' of/with/within the student/actor's body and of/with/within the wider notions of the body within our culture(s).

PARALLEL SESSION 2 (B) FOUNDERS STUDIO

Niamh Dowling

Niamh Dowling is Head of School of Performance at Rose Bruford College of Theatre and Performance in London. She has worked extensively internationally as a Movement Director, leading workshops in the UK, Europe, USA, Asia, South and Central America and Russia. Niamh trained as a teacher of The Alexander Technique and in movement with Monika Pagneux in Paris and Ann Bogart, Nancy Topf and Eva Karczag in New York. She has collaborated closely with Teatr Piesn Kozla in Poland for fifteen years. Niamh has a holistic approach to education and performance training with emphasis on interconnectedness of movement and voice and is one of the practitioners in the recently launched online Routledge Performance Archive.

Abstract

The role of somatic work in actor training particularly in relation to releasing the imagination

Lecture demonstration with participation for those who wish to take part. There are a number of somatic techniques used in the training of actors that aim to develop kinesthetic awareness in order to change previously unconscious habits of movement. The Alexander Technique, Eutony, Body-Mind Centering, Pure Movement, Feldenkrais and Pilates share a similar understanding of body function and dysfunction and they each use different approaches to help individuals to learn to change the ways they move. They are all useful as an aid to postural

alignment and as a means to relaxation and releasing tension, therefore contributing to the preparation for rehearsal and performance by calming and centering the actor, deflecting 'stage fright' and creating conditions for performance. This lecture demonstration will consider the role of somatic training for actors in a much broader context than the purely physical and kinaesthetic.

Dr Campbell Edinborough

Dr Campbell Edinborough is a theatre maker, movement teacher and lecturer in the School of Arts at the University of Hull. Campbell's study of performance and performance training is informed by an interest in somatic paradigms of experience, particularly as articulated in the work of Moshe Feldenkrais.

Abstract

This lecture-demonstration will explore how to find ways of recognising spontaneity and creativity within movement practice. The presentation will argue that in order to practise spontaneity the performer can benefit from learning to recognise the feeling of novelty during movement. This proposal will be contextualised in relation to the ideas of Moshe Feldenkrais (a practitioner who advocated a somatic paradigm of embodiment), and supported by practical examples and exercises.



Kristina Fluty

Kristina Fluty is a Chicago-based movement artist/educator/consultant who has been dancing and teaching in Chicago since 2002. She is a full-time professor at The Theatre School at DePaul University, and also teaches at the Department of Creative Arts Therapies at Columbia College Chicago, Lou Conte Dance Studio, and many other locations and companies. Kristina holds certifications in Laban Movement Analysis and Movement Pattern Analysis having trained with Carolynne Moore and Warren Lamb. She has an MA in Dance/Movement Therapy and Counselling from Columbia College Chicago, and a BA in Dance with a minor in English from Point Park University. Personal practice of The Feldenkrais Method and her work with Molly Shanahan are also largely influential in her creative work and pedagogy.

Abstract

Clear boundaries are the actor's most important tool when approaching a scene that includes intimacy or physical violence. While training programs may have written policies about emotional and physical safe practices in rehearsal and performance, there is still a scarcity of training for actors where boundaries are embodied. In this workshop, we will explore a traditional concept for Contact Improv called "levels of touch" while integrating Effort modulation, and we will discuss using this technique to help create intimate moments safely and perform them with validity. We will specifically hone in on the Effort Element of Flow: an indicator of when a person is ready to move in or out of partnership; a modulator of the "pouring weight" concept in CI; an enrichment to the Yield/Push element of the Upper Lower Pattern of Total Body Connectivity.

PARALLEL SESSION 2 (C) FRANKISS STUDIO

Trinity Laban Group Presentation

Dr Emma Redding

Dr Emma Redding originally trained as a dancer and is now Head of Dance Science at Trinity Laban Conservatoire of Music and Dance. She wrote the first Masters degree in Dance Science and has since played a key role in developing dance science as a recognized field of study through her research and teaching internationally, as a founding partner of the National Institute for Dance Medicine and Science and as member of the Board of Directors and Past President of the International Association for Dance Medicine and Science. Emma teaches physiology and contemporary technique at Trinity Laban alongside her management and research work. She is one of the Principal Investigators of a musician health study funded by the Arts and Humanities Research Council and Co-Investigator of a creativity and imagery study, in collaboration with Plymouth University and Coventry University.

Dr Naomi Lefebvre Sell

Dr Naomi Lefebvre Sell is a fulltime faculty member and Year 2 Undergraduate Studies Co-ordinator at Trinity Laban Conservatoire of Music and Dance. Naomi's choreographic work has been commissioned and presented across Canada and Europe (since 1998). Her research is published in academic journals and she presents regularly at national and international conferences. Her evening length work *dharamakaya* (2007/2008) premiered in London (Bonnie Bird Theatre) and toured to Germany (TanzArt Festival).

Naomi's artistic work and teaching is informed by her Doctoral research which examined the effect of mindfulness meditation on a creative process of dance making. With Prof. Sarah Whatley, Naomi co-authored a chapter entitled, 'Dancing and flourishing: Mindful meditation in dance making and performing' (2014). It explores the role of meditation within dance practice, considering how its integration within dance training might influence pedagogical approaches. Naomi's current research is funded by Arts Council England.

Amanda Gough

Amanda Gough trained as a dancer at Trinity Laban and Florida State University. Amanda is Co-Programme Leader for the MA in Dance Performance at Trinity Laban and also teaches Choreography, teaching electives and supervises research projects on the Undergraduate and Postgraduate Programmes. Amanda and Sonia Rafferty formed Double Vision in 1997 and have choreographed numerous works together including, *Spheres of Influence* (2015) for the Trinity Laban CAT (Centre for Advanced Training). Amanda's dance film *Grace Notes* (2011) has been screened in festivals in the UK, Uruguay, USA and Brazil.

Lucie Clements

Lucie Clements has a BSc in Psychology from the University of Surrey and an MSc in Dance Science from Trinity Laban. She is undertaking PhD research as part of the Leverhulme Trust funded research 'In the Dancer's Mind: Creativity, Novelty and the Imagination', investigating the assessment of

creativity in contemporary dance. Lucie also lectures part time at Bucks New University, runs workshops and delivers talks in performance psychology for dancers.

Clare Baker

Clare Baker is a dance artist with an extensive performance, choreographic and teaching portfolio. She has worked with choreographers such as Joe Moran, Fin Walker, Rosemary Butcher, Lea Anderson, Kate Brown and Laliteraja. Clare produces and tours her own work, and has received commissions both nationally and internationally. Her main interest is in the interplay of audience/performer relationships in the context of site and location which informs her ongoing practice and feeds into her teaching. She is currently a Lecturer at Trinity Laban.

Abstract

Dance educators have used mental imagery for many years to facilitate dancers' alignment, technical skills, neuromuscular coordination and general conditioning. However, the extent to which mental imagery is encouraged in the teaching of choreography is less known particularly with regard to its multi-modal use. This study was the first of its kind to investigate the ways in which dance students use mental imagery when exploring and creating movement material in choreographic contexts. A secondary aim was to examine the inclusion of practitioner-teacher expertise as an effective means of implementing scientific questions. This project was a 3-year study into dancers' use of mental imagery within creative dance educational contexts across three UK academic institutions. This

study necessitated collaboration between practitioner-teachers and psychologists, which resulted in a fruitful two-way sharing of theoretical ideas and experiential insights.

The aim of this movement session is to share some of the movement tasks which were taught within the intervention, explain the psychological ideas that underpin those tasks and share experiences from the perspective of the practitioner-teachers of their collaborative journeys working alongside psychology researchers.

Alison Curtis-Jones

Alison Curtis-Jones, FHEA is Artistic Director of *Summit Dance Theatre*, winner of Swiss 'Dance as Cultural Heritage' award 2015 and Lecturer in Dance at Trinity Laban Conservatoire of Music and Dance. Ali is leading exponent in re-imagining Rudolf Laban's dance theatre works and specialist in dance technique, choreological practice and dance pedagogy. Ali has taught and presented her research at conferences internationally. Her work has been published by Dance Books and documented on film, screened by Swiss TV, German TV company ARTE and featured in the BBC documentary *Dance Rebels*. Her doctoral research explores the transmission process of re-imagining as contemporary practice and the role of the body as archive.

Abstract

Organicism and Fracture: Understanding and interrogating harmonic laws of movement to facilitate creativity. This workshop will explore potential for creative practice through identifying Rudolf Laban's notion of 'choreological order'

and challenging the laws of harmony in time and space. Practical exploration will demonstrate how choreological practice can be used for dance and movement training, through interrogating 'natural' affinities; how movement manifests spatially and rhythmically, acknowledging habitual choices and use of imagery to embody qualitative nuance.

Hilary Elliott

Hilary Elliott is Senior Lecturer in Dance, Theatre and Performance, University of Huddersfield. Born in Adelaide, Australia, Hilary trained in ballet and contemporary dance. She performed with the Canberra Dance Theatre whilst studying Drama and English at ANU. Her life-long interest in physical expressivity has been shaped by

a multitude of encounters, including her training in improvisation as a performance form under the auspices of Al Wunder in Melbourne, the phenomenological discourse of Maurice Merleau-Ponty and her ongoing research into corporeal articulateness and lucidity.

Abstract

In this partly-improvised danced paper I will share two core operational principles – what I think of as pragmatic and attitudinal ways of being – that are foundational to my studio work when leading 3rd year students through an elective physical theatre module. These are *the I can* – each student's embodied form of knowing, their particular manner of being and doing – and *coenesthesis* – their sense of full-bodied aliveness.



PARALLEL SESSION 3 (A) IVY THEATRE

Ayse Tashkiran

Ayse Tashkiran is a movement director, teacher and researcher in the field of movement direction. After graduating from the Drama Department at Bristol University, she trained with Lecoq at L'Ecole International Jacques Lecoq for two years in Paris. After a career as a physical theatre performer, she started to movement direct and teach. She joined Royal Central School of Speech and Drama in 2003 where she co leads the MA/MFA Movement: directing and teaching. She has curated the Litz Pisk movement workshops (Central 2009), convened a roundtable of Movement Directors in Conversation (Central 2009), and was awarded sabbatical leave to pursue her research, In visible bodies: A contemporary survey of the work of the movement director in British theatre, opera, film and television. She is the recipient of a Society for Theatre Research award for her research into the history of movement direction. Publication includes 'British Movement Directors' in The Routledge Companion to Jacques Lecoq, edited by Rick Kemp and Mark Evans (Abingdon; Routledge, 2016). Ayse practices as a movement director for a variety of professional theatre productions and companies including the Young Vic, the RSC and WNO max. Recent work includes: Dr Faustus for Royal Shakespeare Company in The Swan and Barbican, and The Government Inspector at Birmingham Repertory Theatre and National Tour. Barbarians (Young Vic) production nominated at the Oliviers 2016, Hecuba, The White Devil, Shoemaker's Holiday, As You

Like It, The Merry Wives of Windsor, King John, Richard III and Measure for Measure (Royal Shakespeare Company), Sssh Bang (Peut Être Theatre National and International Tour), Wildefire (Hampstead Theatre), Much Ado About Nothing (Royal Exchange), The Sleeper (Welsh National Opera Max), Little Eagles (RSC at the Hampstead Theatre), The Chairs (Theatre Royal Bath), Day of Significance (RSC, tour) and Sweeney Todd (Welsh National Opera MAX).

Abstract

This presentation will look at the realm of the movement director and her work on production. It will aim to analyse the core creative and practical skills needed and how as teachers we might develop those in emergent movement directors. As tutors of movement directors how might we prepare students for creative and skilful work with actors, directors and other creative practitioners in professional settings? A short overview of the scope of movement direction will then lead to an analysis of teaching movement directors for their future practices in contemporary theatre settings.

Ayse Tashkiran co leads MA MFA Movement: Directing and Teaching at Royal Central School of Speech and Drama with Vanessa Ewan. Over a 12-year period the course has developed the first vocational training for those pursuing careers in actor movement teaching and movement direction.

John Wright

John Wright is an award-winning director and international teacher of theatre. He

co-founded the *Trestle Theatre Company* in 1980 and *Told by an Idiot* in 1990. Other work includes *Midsummer Night's Dream* for The National Theatre of Finland and 'The Summer House,' for Fuel. *Dr Faustus*, winner of the Peter Brook Award, *The Fragility of X*, winner of The Spirit of the Fringe Award. His latest production 'Lost in Blue' by Deborah Newbold, winner of The Summer Hall award, is now touring.

John was awarded the Greater London Arts award for his contribution to teaching. John teaches Mask-work and Clown at The Royal Central School of Speech and Drama. His book: '*Why is that so funny?*' is published by Nick Hern. His Ted Talk: *Discovering playfulness in acting* (TED X LONDON, ENGLAND) has had over five thousand hits. His latest book, '*Playing the mask: acting without bullshit*'

Abstract

When what you see isn't always what you get

My long experience of using masks both in production and training actors, has led me to the conclusion that, in acting, who you are is revealed primarily through what we see you do, and who we think you are is dictated by how you move. It's my contention that: body language and instinctive reaction are at the heart of our understanding of credible acting. On the outside, masks change the way you look, and what you look like changes our understanding of the way you move. Highly stylised Commedia Dell'arte masks, grotesque Balinese Bondress masks, the power and economy of Neutral Masks, the recognisable personae of Archetypal Masks or the idiocy of a clown in a Red Nose are all

masks defined through changes in personal movement qualities. My concern is: how do we most affectively teach this work without turning it into choreography and without the ideas behind this approach getting in the way? Mask-work is underused and misunderstood in both training and theatre-making. I deliberately try to avoid using words like 'physical' or 'movement based' in relation to this subject because experience has taught me that such descriptions turn the work into a 'specialism' – and it isn't: it's at the heart of acting.



Recursion (performer Yueqi Yu @GSA)
photographer Juliet Chambers-Coe



PARALLEL SESSION 3 (B) FOUNDERS STUDIO

Natalia Fedorova

Natalia Fedorova was trained as a theatre director at the Moscow State Institute of Culture and completed her postgraduate studies in the Schukin Theater Institute, department of stage movement, fencing and dance, in Moscow. She was a student of the internationally acclaimed movement coach and director, Andrei Droznin and later worked as Mr. Droznin's assistant for several years, teaching his extraordinary system of movement for actors. Currently Natalia teaches pure movement in the Rose Bruford College, the Royal Central School of Speech and Drama and the Kogan Academy of Dramatic Arts. Natalia closely collaborates with the Routledge Publishing House as a reader, translator and contributor to the Routledge Performance Archive. In 2011 Routledge released her translation of Andrey Droznin book *Physical Actor Training* and a DVD of the same name featuring Ms. Fedorova teaching Droznin Method to English students. Natalia is a certified member of the Russian Guild of Movement Teachers and Directors. She has worked as a movement director in variety of theaters in Russia, Lithuania and the USA.

Abstract

The method Natalia teaches has now acquired the quite simple name of "Russian Movement", mainly in the USA, but it is a discipline that draws upon not only the rich tradition of Russian psychophysical actor-training, but is also deeply influenced by acrobatics, martial arts, and yoga. The creator of this method is Andrei Droznin, one of the most famous movement coaches in Russia, the founding members of the Tabakov Studio in Moscow and the Stanislavsky Summer School in Cambridge, Massachusetts. The basic principles underlying her teaching are the provocation of an actor's inner impulses for self-development and the discovery of hidden abilities and spatial awareness. Special emphasis is placed on work in pairs where actors learn to hear their partner's body impulses, give immediate physical responses and elaborate a common rhythm of movement. These goals are achieved by means of various stretching exercises, individual acrobatics and acrobatics in pairs. The most important component of this method involves training the body's reactions, efficient operating of the body's centre of gravity, and developing speed in impulse and movement. The physical training helps an actor develop a security with their body leading to a greater range of physical movement choice.

Dr Kiki Selioni

Dr Kiki Selioni is a movement teacher and acting coach in various Drama Schools and Institutions internationally. She has completed her studies in Dance Theatre at the Laban in London (BA and MA, City University). She holds a doctorate in Movement Training for Actors and in Acting (RCSSD). She is currently Affiliate Research Fellow at RCSSD in a post-doc research project (The British Acting School: Biophysical Acting) regarding a complete acting method based on Laban's work and Aristotle's theory

Abstract

Laban-Aristotle: Movement for Actors and in Acting

This research proposes that Laban's analysis of human movement is inextricably linked to Aristotle's concept of *mimesis* conceived as a *ζῳον* (life force). Up until now the discussion on Laban's philosophical foundations has been limited to an assumption of Platonic influence (Curl 1966: 7-15). The lecture / demonstration will present the theoretical basis of this research and at the same time a group of actors will demonstrate the main principles of the methodology practically.

FINALE PERFORMANCE STUDIO 2, IVY ARTS CENTRE CAMPFIRE

Yaron Shyldkrot

Yaron Shyldkrot is a practitioner-researcher currently working on a FASS funded Practice as Research PhD at the University of Surrey, exploring dramaturgies of uncertainty and theatre in the dark. I hold an MA in Advanced Theatre Practice (with distinction) from RCSSD. As a performance maker, I work as a director, lighting designer and dramaturg and co-founded Fye and Foul, a theatre company exploring unique sonic experiences, darkness and extremes. www.yaronshy.com

Abstract

Recently, many theatre companies and artists (Sound&Fury, David Rosenberg and Tino Sehgal among others) have been making work in darkness. These performances provide a unique experience – one that is part of a broader context of immersive theatre and a wider cultural phenomenon of new sensory

experiences. *Campfire* is a performance in the dark exploring the possibilities for alternative encounters and the tension between the individual and shared audience experience, asking: what does it mean to be together in the dark? Which sensations arise in this environment and how else might we interact with each other? The performance moves between a sonic journey, and a collective-participatory experience. By using small invitations I try to poke holes in darkness and generate an intimate, convivial and relaxing experience, suggesting another approach to physicality, movement and sensory experiences in performance (and performance in the dark). *Campfire* is a result of the first stage of my Practice-as-Research PhD that considered the conditions of darkness, dramaturgies of uncertainty and the generation of atmosphere(s).

Nacht by Summit Dance Theatre,
photographer Kyle Stevenson



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